ALICE IN CHAINS
RECORDED VERSIONS
GUITAR
AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE
HAL•LEONARD

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

Transcribed by
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and
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ALICE IN CHAINS

Interior photos by Rocky Schenck

ISBN 0-7935-6373-9

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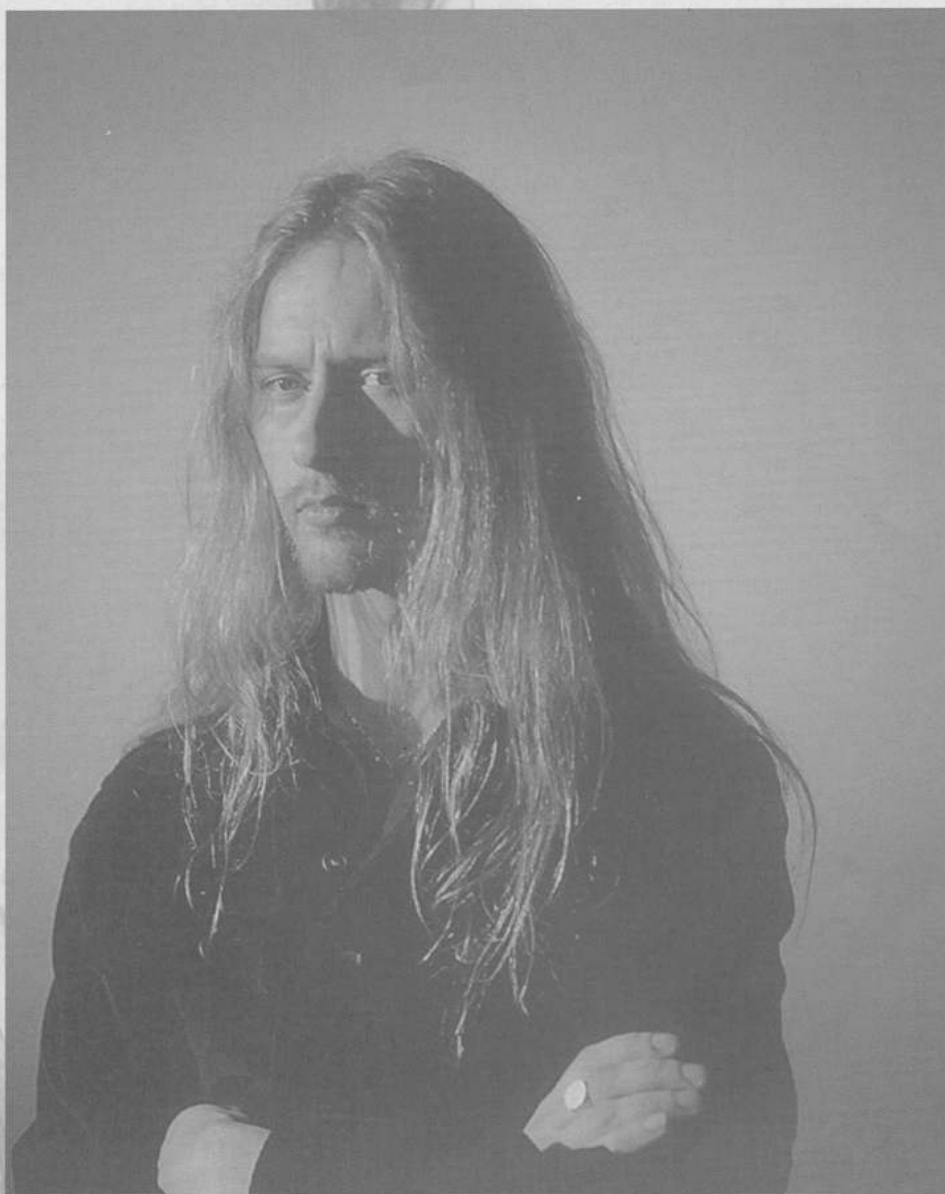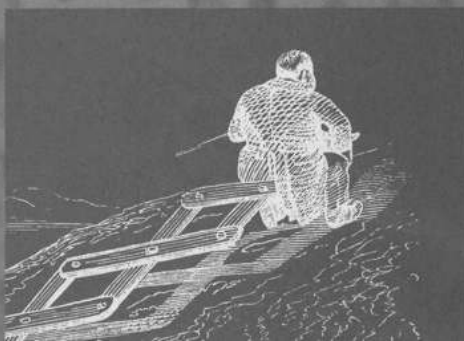
Grind

By Jerry Cantrell

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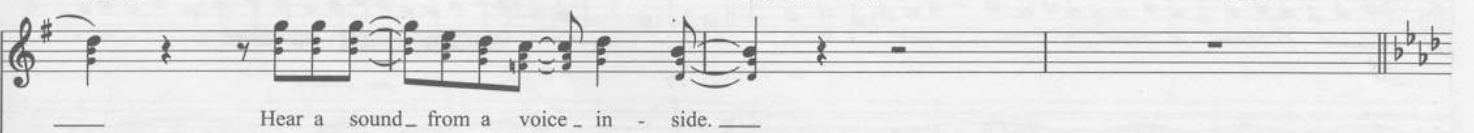
Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 1: w/ Fill 1, 2nd time only
F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5
1. In the dark-est hole you'd be well ad - vised not to plan my fu - n'ral 'fore the bod - y dies,
2. Sure to play a part so you love the game, and in truth your lies be-come one and same,
Gtr. 1
Gtr. 2: w/ Rhy. Fig. 2
F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7
yeah.
yeah.
grad. bend
1/2
Gtr. 2: w/ Rhy. Fig. 1
F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5
Come the morn-in' light, it's a see-through show. What you may have heard and what you think you know,
I could set you free, rath - er hear the sound of your bod - y break - in' as I take you down,
grad. release
Gtr. 2: w/ Rhy. Fig. 2
F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7
yeah.
yeah.
grad. bend
1/2
Fill 1
Gtr. 1
1/4
1/2

Chorus
Gtr. 1 tacet
C5 G5
Ab5 C5 G5
N.C.
Let the sun never blind your eyes.
Let me sleep so my teeth won't grind.
Gtr. 3 (dist.)
Riff A
End Riff A
full
sim.
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
1/2
To Coda
1.
Hear a sound from a voice inside.
Rhy. Fill 1A
End Rhy. Fill 1A
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3 tacet
F5
Abm7
Gtr. 1
Gtr. 3 divisi *
P.H.
* Gtr. 1 tabbed to the left.
pitch: F#

2.
Gtr. 2: w/ Rhy. Fig. 3, last 3 mes.
Ab5 C5
G5
from a voice in - side.
Gtr. 4 (dist.)
mf w/ wah-wah
1/2
full
Gtr. 3
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 3, 1 3/4 times
N.C.
C5 G5
grad. bend
semi-harm.
Ab5 C5
G5

Gtr. 3 tacet
N.C.
C5 G5
semi-harm.
full
full
full
Ab5 C5 G5
w/ bar full
Gtr. 2: w/ Rhy. Fill 1
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 4 tacet
F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7
Gtr. 4
15ma
Harm.
wah off
w/ bar
Gtr. 1
P.H.
pitch: F#
Verse
D.S. al Coda
Gtr. 2: w/ Rhy. Fig. 1
F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5
3. In the dark-est hole you'd be well ad - vised not to plan my fu - n'ral 'fore the bod - y dies,
Gtr. 1
grad. release
P.H.
pitch: G
pitch: F#

Coda
Gtr. 2: w/ Rhy. Fig. 3, last 3 meas.
Ab5 C5 G5 N.C.
from a voice in - side.
Gtr. 3
full
Gtr. 2: w/ Rhy. Fig. 3, 1 3/4 times
Gtr. 3: w/ Riff A, 1 3/4 times
C5 G5 Ab5 C5 G5 N.C.
Let the sun never blind your eyes. Let me sleep so my teeth won't grind.
Gtr. 4
full
C5 G5 Ab5 C5 G5
Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A
N.C.
Hear a sound from a voice in - side.
full
1/2
Outro
Gtr. 2: w/ Rhy. Fig. 2
Gtrs. 3 & 4 tacet
F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7
Gtr. 4
Gtr. 1
Gtr. 3
divisi
w/ wah-wah
grad. bend
grad. bend
w/ echo repeats
1/2

Brush Away

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

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C#
6fr
Gtr. 2
Why, I ques - tion this curve on which you grade?
Lie and dream some. Sur - prise you guys, I'm late.
(cont. in notation)
My con - cep - tion; a joke or lat - est craze?
All right, cor - rec - tion; for - get - tin' some - thing, wait.
Chorus
Gtr. 4: w/ Fill 2, 3rd time
Gtr. 5: w/ Fill 3, 3rd time
E5 F#5 G5 A5 G5 E5 F#5 G5 A5 B5
I try to get a - way,
and yet I stick a -
Riff B
End Riff B
Gtr. 3
Rhy. Fill 1
End Rhy. Fill 1
Fill 2
Gtr. 4
8va
*fdbk.
*Microphonic fdbk., not caused by string vibration.
Fill 3
Gtr. 5
8va

Gtr. 2: w/ Riff B
E5 F#5 G5 A5 G5 E5 F#5 E5 F#5 G5 A5 N.C.B5
round. So, fall and crawl a - way, and brush a - way loose
Gtr. 3
1.
Interlude
To Coda
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 2: w/ Fill 1
N.C.(C#5add#11)
Gtr. 2: w/ Riff A
ground.
2.
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 3 times
C#
6fr
Gtr. 2
mp
ground.
Yeah!
Gtr. 3
mp
Gtr. 2: w/ Fill 1
Gtr. 3: w/ Rhy. Fig. 2, 2 times
N.C.(C#5add#11)
Gtr. 2: w/ Riff A, 3 times
*Gtr. 4 (dist.)
*backwards gtr.

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Fig. 1

Gtr. 4

8va

grad. release 2 1 1/2 1 1/4 full 3/4 **fdbk.

(12) 13 13 13 13 13 (X)

grad. release 1 1/2 full 3/4 1/4 1/2 1/4 **fdbk.

12 13 (13) 13 13 12 12 (X)

*Gtr. 5 (dist.)

8va

f

grad. release 1 1/2 1 1/4 full 3/4 **fdbk.

14 14 14 14 14 14 14 (X)

grad. release 2 1 1/2 1 1/4 full 3/4 1/2 1/4 **fdbk.

13 14 14 14 14 14 14 14 (X)

*backwards guitar

**Microphonic fdbk., not caused by string vibration. Pitch is indiscriminate.

8va
grad. release
**fdbk.
grad. release
8va
grad. release
**fdbk.
grad. release
**Microphonic fdbk., not caused by string vibration. Pitch is indiscriminate.
Coda
Outro
Gtrs. 1 & 3: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A, 1 1/2 times
N.C.(C#5add#11)
And brush a - way loose ground.
Gtr. 2: w/ Fill 4
Gtr. 3 tacet
N.C.
And brush a - way.
Gtr. 1
Fill 4
Gtr. 2

Sludge Factory

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

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Eb5 Ebadd9 D
Things go well; your eyes di - late, you shake, and I'm high. Look in my eyes deep
You have al - ways told me you'd not live past twen - ty five.
P.M.
To Coda 1
Eb5 Ebadd9 D5
Dadd9
Eb5 Ebadd9 D
and watch the clouds change with time. Twen - ty Hours won't print my pic - ture milk car - ton size.
I say, stay long e - nough
End Rhy. Fig. 2
P.M.
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
Eb5 Ebadd9 D
Eb5 Ebadd9 D
Car - ton size. Car - ton
Gtr. 3: w/ Rhy. Fill 1
Eb5 Ebadd9 D
Eb5 Ebadd9 Dsus2
size. Car - ton size.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
Eb5 Ebadd9 D5
Eb5 Ebadd9 D
2. Call me up; con - grat - u - la - tions ain't the real why. There's no pres - sures, be - sides bril - liance; let's say by day nine.
Rhy. Fill 2
Gtrs. 1 & 2
P.M.
P.M.
let ring
T
A
B

Coda 1
Gtrs. 1 & 2: w/ Rhy. Fill 3
Eb5 Ebadd9 D5
to re - pay all who caused strife.
Gtr. 3
mf

Guitar Solo
Gtr. 4: w/ Fill 1
Gtrs. 1 & 2: w/ Rhy. Fill 3, 3 times
D5
Gtr. 3
Eb5 Ebadd9 D5

Eb5 Ebadd9 D5
full

D.S.S. al Coda 2
Gtrs. 1 & 2: w/ Rhy. Fill 2
Eb5 Ebadd9 D5 Dsus2 Eb5 Ebadd9 A5
P.H.
P.M.

Fill 1
Gtr. 4 (dist.)
let ring
let ring
TAB

Rhy. Fill 3
Gtrs. 1 & 2
P.M.
TAB

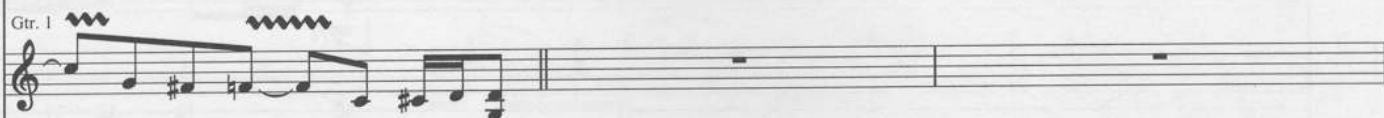
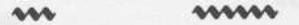
Coda 2

Chorus

Gtrs. 1 & 2: w/ Riffs A & A1

N.C.(A5)

a date for me. Once a - gain you see

Gtr. 1

let ring

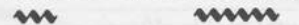
(5) 5 4 3 3 4 5 5 5

Gtr. 2

let ring

(4) 4 2 3 0 3 2 0

an in, dis-col - ored skin gives you a - way. So

a - fraid, you kind - ly gur - gle out a date for me.

Eb5 Ebadd9 D

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, last 4 meas.

D

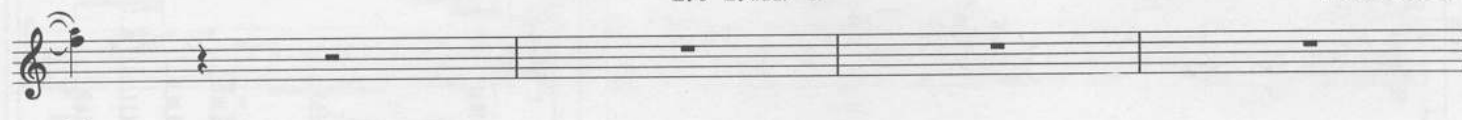
Eb5 Ebadd9 D

Eb5 Ebadd9 D

Ah. Ah, yeah. Ah.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

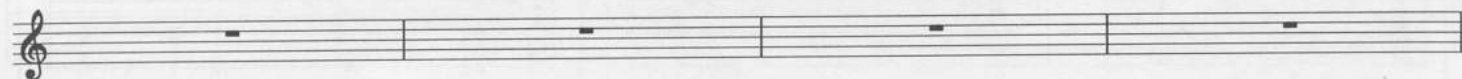
Eb5 Ebadd9 D

Eb5 Ebadd9 D

Eb5 Ebadd9 D5

Gtrs. 1 & 2: w/ Rhy. Fill 3

Gtr. 3: w/ Rhy. Fill 1

Eb5 Ebadd9 Dsus2

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fill 3, 3 times
w/ Voc. ad Libs
Dsus2
Gtr. 3
Eb5 Ebadd9 D5
mf
1/4 full
Eb5 Ebadd9 D5

Eb5 Ebadd9 D5
Gtrs. 1 & 2: w/ Rhy. Fill 4

Eb5 Ebadd9 D5
Gtrs. 1 & 2: w/ Rhy. Fill 5, 3 times
8va
Eb5 Ebadd9 D5

Rhy. Fill 4
Gtrs. 1 & 2
P.M.

Rhy. Fill 5
Gtrs. 1 & 2
P.M.

loco
E♭5 E♭add9 D5
1/4
3/4
full
1 1/4

Gtrs. 1 & 2: w/ Rhy. Fill 6
E♭5 E♭add9 D5
full

Gtrs. 1 & 2: w/ Rhy. Fill 3, 8 times
E♭5 E♭add9 Dsus2
8va
E♭5 E♭add9 D5
Harm.
full
let ring
w/ bar
-1/2
1/2
3/4

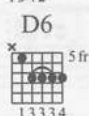
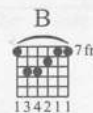
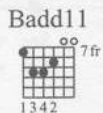
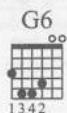
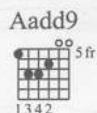
8va
loco
E♭5 E♭add9 D5
grad. release
w/ bar
full
1/2
1/4

Rhy. Fill 6
Gtrs. 1 & 2
TAB

E♭5 E♭add9 D5
E♭5 E♭add9 D5
full
1/4
1/4 1/2
E♭5 E♭add9 D5
Spoken: Your
8va
loco
fdbk.
E♭5 E♭add9 D5
weap-on is guilt!
Your weap-on is guilt!
E♭5 E♭add9 D5
8va
loco
grad. release
fdbk.
grad. bend
E♭5 E♭add9 D5
Your weap-on is guilt!
full

8va
loco
P.M.
w/ bar
1/2
grad. release
P.S.
P.M.
full
grad. bend
1 1/4
1 1/2
1 3/4
2
2 1/4
P.S.
P.S.
P.S.
rit.
grad. release
2 1/4
2
1 3/4
1 1/2
1 1/4
full
3/4
1/2
1/4
let ring
rit.
P.S.
P.S.
P.S.
*Pluck B ② open w/ left hand.

Heaven Beside You

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Mike Inez

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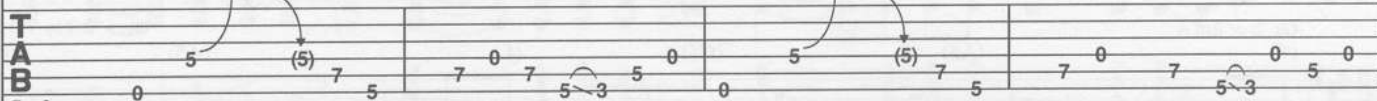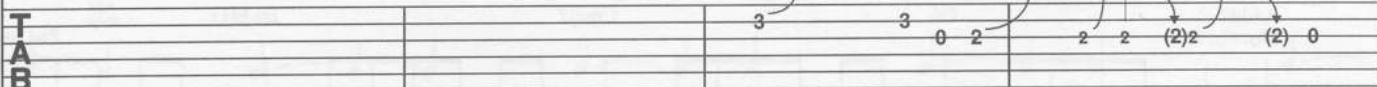
Verse
Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times
N.C.(E)
(A5)
(G5)
(E)
(A5)
(G5)
wan - na be.
wan - na do.
See what you came to see.
Go out and seek your truth.
Been what you
When I'm
Riff A
End Riff A
grad. release
1/4
3/4
Gtr. 2: w/ Riff A
Gtr. 1: w/ Rhy. Fill 1
wan - na be.
down and blue,
I don't like what I see.
rath - er be me than you.
Chorus
Aadd9
G6
Cmaj7
Badd11
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1
Like the cold - est win - ter chill; heav - en be - side you, hell with - in.
Gtr. 2
Rhy. Fig. 2A
End Rhy. Fig. 2A
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 2 times
Like the cold - est win - ter chill; heav - en be - side you, hell with - in.
Rhy. Fill 1
Gtr. 1
(cont. in slash)

Aadd9
G6
Cmaj7
Badd11
Like the cold-est win-ter will; heav-en be-side you, hell with-in.
Aadd9
G6
Cmaj7
B
Rhy. Fill 2
D6
End Rhy. Fill 2
Gtr. 1
And you think / wish you have / had it still; heav-en in-side you.
Rhy. Fill 2A
End Rhy. Fill 2A
Gtr. 2
Bridge
Gtr. 2 tacet
G
open
Gtr. 1
1., 2. So, there's prob-lems in your life? That's fucked up, and I'm not blind.
3. So, there's prob-lems in your life? That's fucked up, but you're not blind.
Gtrs. 3 & 4 (elec.)
Rhy. Fig. 3
End Rhy. Fig. 3
f w/ dist.
To Coda 1
To Coda 2
Gtr. 5: w/ Fill 1, 1st time
Gtr. 5: w/ Fill 2, 2nd & 3rd times
Gtrs. 3 & 4: w/ Rhy. Fig. 3
I'm just see through fad-ed, su-per-jad-ed, out of my
You're just see through fad-ed, o-ver-rat-ed, out of your
Fill 1
Gtr. 5 (elec.)
f w/ dist.
w/ bar
Fill 2
Gtr. 5
steady gliss.

Interlude
Gtr. 1 tacet
Em7
N.C.(G)
(F#+)
mind.
Gtrs. 3 & 4
Rhy. Fig. 4
End Rhy. Fig. 4
let ring
full
P.M.
(cont. in slash, 2nd time)
Gtr. 5
Gtr. 6 (elec.)
Rhy. Fig. 4A
End Rhy. Fig. 4A
w/ slight dist. & heavy flanger
*Sung 1st time only.
D.S. al Coda 1
Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 5 & 6 tacet
E5
Gtr. 5 divisi
**Gtr. 5 to left of slash.
Coda 1
Guitar Solo
Gtr. 1 tacet
Gtrs. 3 & 4: w/ Rhy. Fig. 4, 4 times
Gtr. 6: w/ Rhy. Fig. 4A, 4 times
Em
8va
loco
w/ bar
P.H.
grad. release
3/4

Em
N.C.(G) (F#+)
full
w/ bar
1/2
let ring
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 3 3/4 times
Gtrs. 3, 4 & 6 tacet
Aadd9
G6
Cmaj7
Badd11
Like the cold - est win - ter chill; heav - en be - side you, hell with - in.
Gtr. 5
Riff B
End Riff B

Gtr. 5: w/ Riff B, 1 3/4 times
Aadd9
G6
Cmaj7
Badd11
Like the cold - est win - ter will;
heav - en be - side you, hell with - in.

D.S.S. al Coda 2

Gtrs. 1 & 2: w/ Rhy. Fills 2 & 2A
Gtr. 5: w/ Fill 3
Aadd9
G6
Cmaj7
B
D6
And you know you have it still;
heav - en in - side you.

Coda 2
Outro

Gtr. 1 tacet
Gtrs. 3 & 4: w/ Rhy. Fig. 4, 2 times
Gtr. 6: w/ Rhy. Fig. 4A, 2 times

Em
N.C.(G)
(F#+)
mind.
Gtr. 5
let ring

Em
N.C.(G)
(F#+)
Gtr. 1: w/ Rhy. Fill 3
Gtrs. 3, 4 & 6
Gtr. 5

Fill 3
Gtr. 5
full

Rhy. Fill 3
Gtr. 1

Head Creeps

Music and Lyrics by Layne Staley

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G5
F#5
P.M.
End Riffs A & A1
12/8
1/2
Gtrs. 3 & 4: w/ Riffs A & A1
E5type2
Gtr. 1
Just
one
more
time.
Gtr. 2
F5
End Rhy. Fig. 1
(cont. in notation)
End Rhy. Fig. 1A

Verse
Gtrs. 3 & 4 tacet
E5
N.C.
E5
N.C.
1. So cra - zy, beat the strain. Too la - zy, shake the gray.
2. Your re - dun - dan - cy stains. Tired of in - fan - tile claims.
3. Emp - ty room sets the scene. Pick at me slow, pain fiend.
4. So cra - zy, feel the hate. Yeah, I've got years to wait.
Gtrs. 1 & 2
Rhy. Fig. 2
E5
N.C.
E5
F5
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5
N.C.
So, and she willed the rain. So, let me be de - famed. Your re - dun - dan - cy stains.
Like pup - pets on a string, un - tang - gle you from me. So cra - zy, beat the strain.
Suck me through barbed wire screen. An - ger be - comes our queen. Tongue whip - ping; fork - ed black.
I know it's not too late. Lend - ing clean hands to fate. Rise from the dirt I'm in.
End Rhy. Fig. 2
P.M.
To Coda 3
E5
N.C.
E5
N.C.
E5
F5
Tired of in - fan - tile claims. Like pup - pets on their strings, un - tan - gle you from me.
Too la - zy, shake the gray. So, and she willed the rain. So let me be de - famed.
How long un - til you crack? Sur - prise and set a - back. Lack - ey's loose talk for fact.
Hide in an - oth - er's skin. Stick black dress doll with pin. Your mouth takes on my grin.
Pre-Chorus
E5
N.C.
Time to call the dog - gies off.
Gtrs. 1 & 2
Rhy. Fig. 3
P.M.
P.M.
P.M.
37

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5
N.C.
E5
Tired of the sha - dow - in'.
End Rhy. Fig. 3
P.M.
To Coda 1
N.C.
E5
N.C.
Slide me to the side a - gain.
Slapped in the face a - gain.
Chorus
Gtr. 3: w/ Fill 1
* C5/G
** B5/F#
G5
F#5
E5
G
N.C.(E5)
B♭5
B5
One day my plane
Gtr. 1
Gtr. 2
*bass plays G **bass plays F#
Fill 1
Gtr. 3

Gtr. 3: w/ Fill 1
E5
N.C.
E5
leaves.
Gtr. 3: w/ Fill 2
G5
F#5
F5
Some
way
my
head
Gtr. 3: w/ Fill 1
E5
N.C.
E5
creeps.
Some
P.M.
let ring
D.S. al Coda 1
To Coda 2
B♭5
B5
day
my
way
Gtr. 3: w/ Fill 1
E5
N.C.
E5
leads.
Gtr. 3: w/ Fill 3
G
F#
F
Some
way
my
head
Fill 2
Gtr. 3
Fill 3
Gtr. 3
8va
T
A
B

Coda 2

Interlude

2nd time, D.S. al Coda 3

E5 F5/E E D5/E D/E

Gtr. 1

1. creeps. Ah. Ah.
2. Ah.

Gtr. 2

let ring throughout

Gtr. 3

w/ echo & slide
play 2nd time only

Coda 3
Outro
E5 type2
E A
open 5fr
Gtr. 2
+1
w/ bar
Ah.
Gtr. 1
w/ bar
-1/2
Gtr. 3
*fdbk.
*Microphonic fdbk., not caused by string vibration.
Gtr. 2: w/ Rhy. Fill 2
E5
N.C.
E F
open 1fr
+1/4
1 1/2
1/2
fdbk.
Rhy. Fill 2
Harm.

Gtr. 3 tacet
E5 type2
E F
open 1fr
+1/2
Gtr. 2
w/ bar
Gtr. 1
w/ bar
-1 1/2
-2 1/2
E5 type2
A
5fr
+1
E5 type2
E A
open 5fr
+1
E5 type2
E A
open 5fr
+2
So cra - zy,
so cra -
Riffs B & B1
End Riffs B & B1
Gtr. 4 *
divisi
w/ bar
*Gtr. 4 to right of slashes.
-1/4
+1/4
Gtrs. 1 & 4: w/ Riffs B & B1, 6 times
E5 type2
D
open
E5 type2
Gtr. 2: w/ Rhy. Fig. 1A, last 4 meas., simile
E5
N.C.
zy,
so cra - zy.
Ah.
Gtr. 3
Rhy. Fig. 4
Harm.
-1

E5
N.C.
E5
N.C.
E5
F5
Ah.
Ah.
End Rhy. Fig. 4
w/ bar
w/ bar
Harm.
Gtr. 3: w/ Rhy. Fig. 4
E5 type2
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1: w/ Rhy. Fig. 5, 7 times
Gtr. 1
P.M.
Gtr. 2
Gtr. 4
w/ bar
Harm.
w/ bar
Gtr. 4: cont. simile till fade
Gtr. 3: w/ Rhy. Fig. 4, 1st meas.
Gtr. 3: w/ Rhy. Fig. 4
Gtr. 2
w/ bar

Gtr. 3: w/ Rhy. Fill 3

15ma

*Harm.

*Harmonics located between frets.

E5 type2

Gtr. 3

Gtr. 1

rit.

rit.

w/ bar

full

w/ bar

Gtr. 2 15ma

loco

Harm.

let ring

rit.

Free Time

Gtr. 3: cont. simile till fade

Gtr. 1

fdbk.

rit.

w/ bar

w/ bar

Gtr. 2

rit.

15ma

w/ bar

Harm.

Begin Fade

Fade Out

w/ bar

15ma

4:3

loco

P.M.

w/ bar

Again

Lyrics by Layne Staley
Music by Jerry Cantrell

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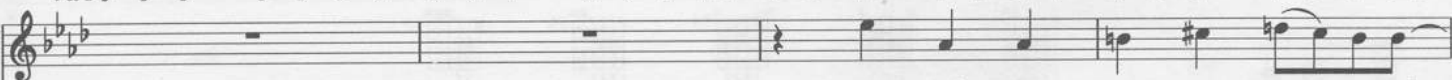
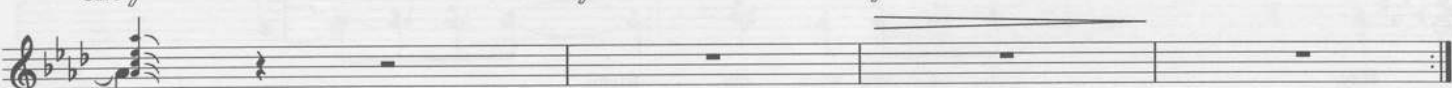
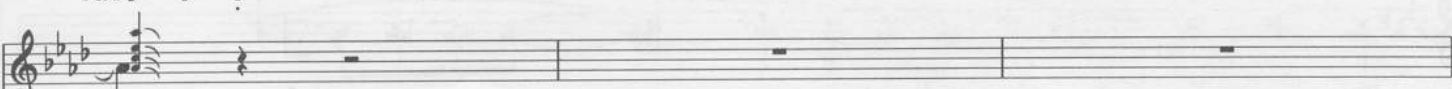
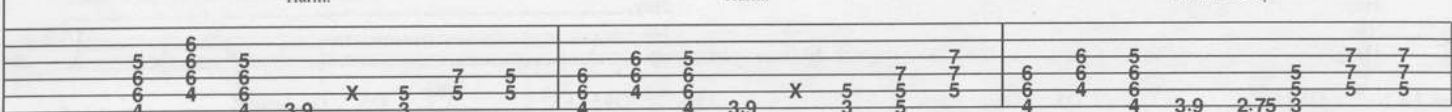
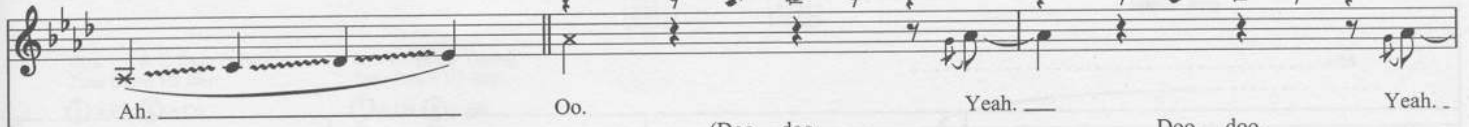
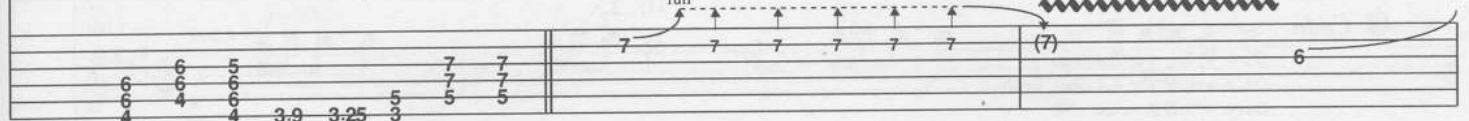
Chorus
w/ Voc. Fig. 1, 2 times
Ab Db Ab D A Ab Db Ab D A Ab
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
1. You made a score at me a - gain,
2. You've got a lit - tle part of me
Gtr. 3
Riff A
End Riff A
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff A
Db Ab D A Ab Db Ab D A Ab
a - gain, a - gain, and a - gain, a - gain, a - gain, and a - gain, and a - gain, and a - gain.
a - gain, and a - gain, and a - gain, a - gain, and a - gain, and a - gain, and a - gain, and a - gain.
3. Ex - tend a part of me a - gain, a - gain, and a - gain, and a - gain, and a - gain.
1.
Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
Ab5
Gtr. 3
(Ah.)
2., 3.
Interlude
Gtrs. 1 & 2 tacet, 1st time
Gtrs. 1 & 2: w Rhy. Fig. 3, 3 times, 2nd time
Ab Db Ab
Rhy. Fig. 3
End Rhy. Fig. 3
Ab5 Db5 Ab N.C. G5 D5/A D5 Ab5 Db5 Ab N.C. G5 D5
Gtrs. 1 & 2
(Ah.)
Gtr. 3
simile on repeat
*Harm.
Harm.
Harm.
*Harmonics located between frets.
Voc. Fig. 1
(Ah.)

Guitar Solo
Gtr. 3: w/ Rhy. Fig. 4, 8 times, simile
Gtr. 1: w/ Rhy. Fig. 5, 7 times
Ab5 Db5 Ab N.C. G5 D5
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
Ah.
Oo.
(Doo, doo.
Yeah.
Doo, doo.
Yeah.
Rhy. Fig. 4
End Rhy. Fig. 4
Riff B
Gtr. 3
Gtr. 4 (dist.)
8va
loco
simile on repeat
grad. bend
P.H.
full
Harm.
To Coda
End Riff B
grad. release
1/4
1/2
Doo, doo.)
fdbk.

3.

Ab5 Db5 Ab5 G5 D5 Ab5 Db5 Ab5

Gtr. 1

Doo, doo. Yeah. Doo, doo.)

Gtr. 4

8va

grad. release

1/2 P.H.

(6) 6 6 (6)

Gtr. 3

Harm. Harm.

6 6 4 | 6 6 4 | 5 6 6 4 | 3.9 | 3.25 | 5 3 | 7 7 5 | 7 7 5 | 6 6 4 | 6 6 4 | 5 6 6 4 | 3.9 | 3.25

Shame in You

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

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A
D
F♯m
You're right as rain, but you're wrong to blame; a -
let ring
full
1/2
F
Aadd9
greed my crime's the same.
My
8va
loco
hold bend
End Rhy. Fig. 1
End Rhy. Fig. 1A

D.S. al Coda

2. Bod-y's mov-

8va

let ring

full full full full full full hold bend

mp

let ring let ring

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 1st 7 meas., simile
Aadd9
D
And you must change pat - terns
let ring
let ring

F♯m
F
Aadd9
all we trained, or n'er re - gain peace you seek. Now,

D
F♯m
F
you hear me for the things I see. Yeah, I be - lieve in in - ner

Aadd9
Riff C
End Riff C
Gtr. 1
mf
let ring
1/2
Riff C1
End Riff C1
Gtr. 4
Gtr. 4: w/ Riff B, 4 times
Gtr. 1: w/ Riff C, 3 times
Gtr. 4: w/ Riff C1, 5 times
Gtr. 3
*fade in.
Gtr. 3: w/ Riff D 1 1/2 times
Gtr. 3: w/ Fill 3
A5VII A E
7fr 7fr
Riff D
8va
loco
End Riff D
Fill 3
TAB

God Am

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

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Gtr. 1 tacet
E5
F5
B5 A5 B5 F5
Gtr. 1: w/ Fill 2
All of this death your send - in';
best throw some free heart men - din'.

Verse
Gtrs. 2 & 3: w/ Rhy. Fig. 1, 3 1/2 times
Gtr. 4: w/ Fill 7, 3rd time
Gtr. 1: w/ Fill 4, 2nd time
Gtr. 1: w/ Fill 1, 3rd time
2. In - vite you in my heart then;
3. So Lord, I see you grin - in';
4. All the re - spect I'm giv - in';
when done my
must be grand
shared strength a -

Gtr. 1: w/ Fill 5, 2nd time
Gtr. 1: w/ Fill 4, 3rd time
sins for - giv - en.
al - ways win - in'?
quired by liv - in'.
This God of mine re - lax - es.
How proud are you be'n' a - ble
All bloom - in' life you're feed - ing
World dies, I
to - geth - er
can't hide sick

Fill 2
Gtr. 1
** 8va
** fdbk.
(14)
*volume swell
Fill 4
Gtr. 1
8va
fdbk.
12
pitch: D
*volume swell

Fill 5
Gtr. 1
** 8va
** fdbk.
14
(14)
pitch: E
*volume swell

Fill 7
Gtr. 4
(10) (10)

1.
2.
To Coda
Gtr. 1: w/ Fill 6, 1st time
Gtr. 1: w/ Fill 3, 2nd time
Gtr. 4: w/ Fill 8, 2nd time
Gtrs. 2 & 3: w/ Rhy. Fill 1
N.C. (G5) (A5)
B5 A5 B5 F5
B5 A5 B5 N.C.
God of all; my God am.
all; my God am.
8va
Fill 3
End Fill 3
Gtrs. 2 & 3
fdbk.
1/2
pitch: D
Guitar Solo
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 3, 2 1/2 times
B5 A5 B5 N.C.
Voc. Fill 1
End Voc. Fill 1
Voc. Fig. 1
End Voc. Fig. 1
God am.
Gtr. 4 (dist.)
let ring
full
Rhy. Fig. 3
End Rhy. Fig. 3
Rhy. Fill 1
P.M.
Fill 6
Gtr. 1
Fill 8
Gtr. 4

So Close

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

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Verse
Gtrs. 1 & 3: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Fill 4, 2nd time
Bb
3fr
Gtr. 2
Gtr. 2 tacet
N.C.(Bb5) (F)
1. Why are we here a - gain? It's the
2. Man, I near - ly snapped my twig. Then a -
(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)
Gtr. 2: w/ Fill 2
same old, sit down, roll a - round, chewed up pen.
gain, I near - ly snapped a few of you.
Pre-Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 1, 4 times
Gtr. 2: w/ Riff A, 4 times
N.C.(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)
Noth - in' thril - lin' me too much, yeah. Noth - in' thril - lin' me too much,
So, I hear you think high - ly now. So, I hear you think high - ly
(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)
yeah. Noth - in' thril - lin' me too much, yeah. Noth - in' thril - lin' me.
now. So, I hear you think high - ly now. So, I hear you think.
Chorus
E5 E#5 F#5 F# F#5 F#11 E5 E#5 F#5 F# F#5 F#11
Yeah, so close now.
Gtrs. 1 & 3
simile on repeat
let ring
Gtr. 2
grad. release
3/4
Fill 2
Gtr. 2
let ring
Fill 4
Gtr. 2

D.S. al Coda
(take repeat)
(G7)
(F#7)
(B♭5)
(F)
semi - harm.
3/4
full
full
Coda
Outro
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 3 tacet
N.C.(G7)
(F#7)
(B♭5)
(F)
(G7)
(F#7)
(B♭5)
+1/2
+1/2
Gtr. 2
w/ bar
w/ bar
w/ bar
slack
*Rattle floppy strings w/ left hand.
Gtr. 3: w/ Fill 3
Gtr. 4: w/ Fill 5
Gtrs. 1 & 3: Rhy. Fig. 1
Gtrs. 1 & 3: Rhy. Fill 1
Why?
Why?
Why?
let ring
w/ bar
let ring
1/4
Fill 5
Gtr. 4
-1/2
w/ bar
Rhy. Fill 1
Gtrs. 1 & 3
let ring
let ring

Nothin' Song

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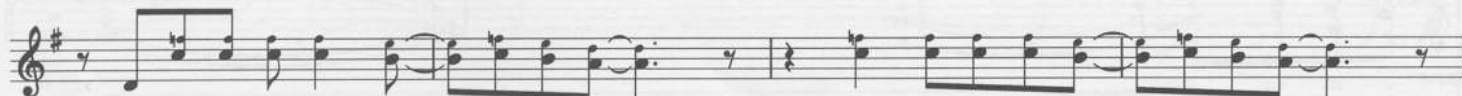
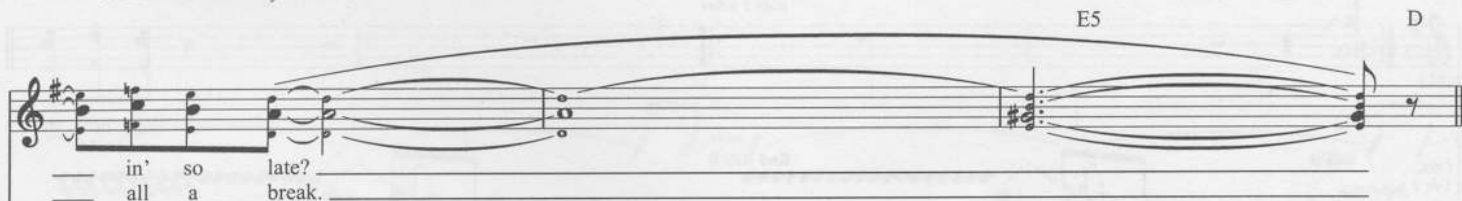
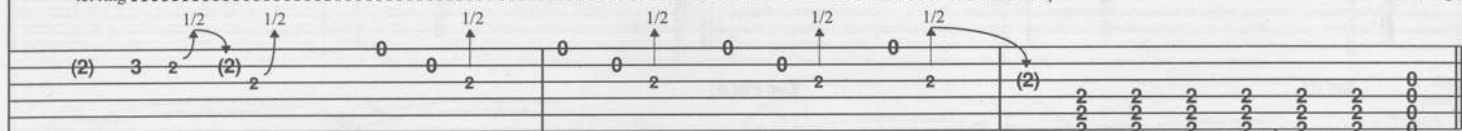
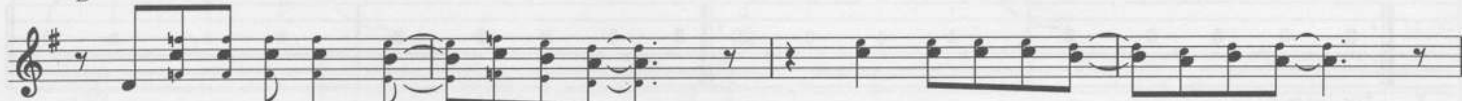
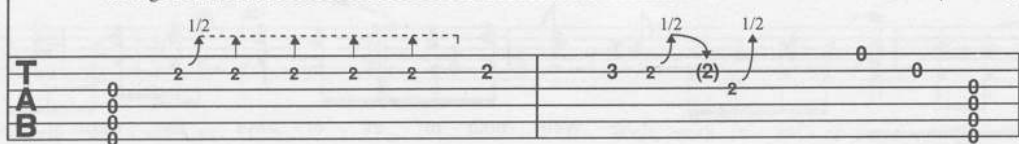
Verse
Gtrs. 1 & 2: w/ Riff A, 3 times
D
1. Be - gan this take at sev'n thir - ty - eight. Head hit the board 'nough that it aches.
Verse
Gtrs. 1 & 2: w/ Riff A, 3 1/2 times
Gtrs. 1 & 2: w/ Fill 1, 3rd time
D
Won - der, should I be work - in' So late? 2. Be - gan this take at sev'n thir - ty - eight.
4. Went out - side to give all a break,
Head hit the board 'nough that it aches. Won - der, should I be work - in' so late? Won - der, should I be work
Wear - ing cow - hide, a steak on a skate. Back in - side Sam, throw 'way your cake. Went out - side to give
6. See Additional Lyrics
E5
D
in' so late?
all a break.
Gtrs. 1 & 2
let ring
let ring
1/2
Verse
Gtrs. 1 & 2: w/ Riff A, 3 1/2 times
D
3. Be - gan this take at sev'n thir - ty - eight. Head hit the board 'nough that it aches.
5. Went out - side to give all a break, wear - ing cow - hide, a steak on a skate.
7. See Additional Lyrics
Won - der, should I be work - in' so late? Won - der, should I be work -
Back in - side Sam, throw 'way your cake. Back in - side Sam, throw
Fill 1
Gtrs. 1 & 2
let ring
let ring
1/2
T
A
B

E5

- in' so late?
— 'way your cake.

Gtrs. 1 & 2

let ring

1/2 1/2 1/2 1/2 1/2 1/2

(2) 3 2 (2) 2 0 0 2 0 0 2 0 0 2 0 2 (2)

Interlude

Faster ♩ = 163 (♫ = ♩ ♪ triplet)

Half-Time Feel

D D7♭5 D D7♭5

play 3 times

Uh! Well, now the

Gtrs. 1 & 2 **Riff B** **End Riff B**

1/2 1/2

Gtr. 3 (dist.) **Riff B1** **End Riff B1**

f **w/ flanger

full

*1st time only.
**Heavy flanger produces random overtones.

Interlude
A Tempo
D7♭5
D
D7♭5
Gtr. 2
Gtr. 3
flanger off
Gtr. 1
D.S. al Coda 1
D
Dtype2
let ring
3/4
full
let ring
Coda 1
Chorus
Gtrs. 1, 2 & 3: w/ Riffs B & B1, 4 times
Well, now the Noth - in' Song sticks to your mouth like pea - nut but - ter on the brain.
Ah - la - da - da - ee.
Well, noth - in' ev - er stays the same.

Bridge

w/ ad Lib Bkgd. Voc.

D7♭5

Rhy. Fig. 1A

Gtr. 2

D

End Rhy. Fig. 1A

Yeah, noth - in'.

Gtr. 3

flanger off

let ring

1/4

Rhy. Fig. 1

Gtr. 1

End Rhy. Fig. 1

D7♭5
D
Noth - in'.
Ah.
Noth - in' stays the same.
flanger off
let ring
1/4
Coda 2
Outro
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 6 times
w/ ad Lib Bkgd. Voc.
Well, the Noth - in' Song sticks to your mouth.
Gtr. 3
Yeah, ee, ah.
full
hold bend
Ee.
Noth - in'.
Noth - in' real - ly changed.
Riff C
End Riff C

Additional Lyrics

6. Gotta finish so I can awake.
   Feed the cat or she spreads all the waste.
   Snap her neck or trade in for a new make.

7. Gotta finish so I can awake.
   Feed the cat or she spreads all the waste.
   Snap her neck or trade in for a new make.
   Snap her neck or trade in for a new make.

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Verse
Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 2A
N.C.(Em6)
N.C.
(Em6)
1. What does "friend" mean to you?
A word so wrong - ful - ly a -
Rhy. Fig. 2
Gtr. 1
8va loco
let ring throughout
Harm.
- bused.
Are you like me, con - fused?
All in - clud - ed but you.
Interlude
Gtrs. 1 & 3: w/ Rhy. Fig. 3, 4 times
G5
G(♭5)
End Rhy. Fig. 2
Gtr. 2
Rhy. Fig. 2A
Gtr. 4
play 3 times
let ring
Rhy. Fig. 3
Gtrs. 1 & 3

Gtr. 3: w/ Rhy. Fill 1
Gtr. 1: w/ Rhy. Fig. 1, 4 times
G5
G(♭5)
Em6
N.C.
A - lone.
Gtr. 2
Gtr. 3
divisi
Gtr. 2 tacet
let ring
Verse
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A
N.C.(Em6)
(Em6)
2. Sounds of si - lence of - ten soothe.
3. Flow - ers watched through wide eyes blue.
Shapes and col - ors shift with mood.
Child sings an un-claimed tune.
Gtr. 1: w/ Rhy. Fill 2, 1st time
Gtr. 3: w/ Rhy. Fill 2A, 1st time
Pu - pils wid - en, change their hue.
In - no-cence spins cold co - coon.
Rap - id brown a - void clear blue.
Grow to see the pain too soon.
Rhy. Fill 1
Gtr. 3
Rhy. Fill 2
Gtr. 1 & 3
8va
loco
Harm.
Rhy. Fill 2A
Gtr. 3

Interlude
Gtrs. 1 & 3: w/ Rhy. Fig. 3, 8 times
G5 G(♭5)
Gtr. 2
simile on repeat
End Half-Time Feel
Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 4, 7 times
A♭maj7 B♭/D Cadd9
Why's it have to be this a way,
be this a way,
Rhy. Fig. 4
Gtrs. 1 & 3
let ring

D.S. al Coda
Gtr. 2 tacet
Em6
Gtr. 3
N.C.
Em6
N.C.
Em6
N.C.
let ring
let ring
Coda
Half-Time Feel
Gtr. 1: w/ Rhy. Fig. 1, 4 times
Gtr. 3 tacet
Gtrs. 1 & 3: w/ Rhy. Fill 4
A♭maj7
B♭/D
G5
Em6
be
this
way?
Gtr. 2
let ring
fdbk.
pitch: G
N.C.
Em6
8va
Gtr. 2
N.C.
Gtr. 2 tacet
Em6
Gtr. 3 Rhy. Fig. 5
Gtr. 3
divisi
*fdbk.
let ring
*Microphonic fdbk., not caused by string vibration.
N.C.
Em6
N.C.
End Rhy. Fig. 5
let ring
let ring
1/2
let ring
Rhy. Fill 4
Gtrs. 1 & 3
let ring

Outro
Gtr. 3: w/ Rhy. Fig. 5, 3 3/4 times
*Gtr. 1
N.C.
Harm.
let ring
pitch: G
*w/ Leslie effect
**Additional gtr. doubling Gtr. 1 holds E ⑥ open for 1 meas. and fades out.
w/ Voc. ad Lib, till end
Gtr. 3: w/ Rhy. Fill 5
Em7
Rhy. Fill 5
Gtr. 3
play 15 times

Gtr. 2
Gtr. 1
fdbk.
fdbk.
pitch: E

Gtr. 2
Gtr. 1 tacet
Riff A
End Riff A
Gtr. 2: w/ Riff A, 3 1/2 times
Gtr. 1
Harm.
let ring
pitch: G G G G G G G G G G G

Gtr. 2 tacet
grad. dive
Harm.
let ring
Harm.
w/ bar
+1 1/2
pitch: G G G G G
*Open 2nd str. sounds w/ harmonic.

*Gtr. 1 tacet
Em7
Em7
N.C.
Gtr. 3
play 9 times
*Gtr. 1 Random fdbk. 9th time pitch: F#, 1 meas.

Over Now

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Sean Kinney

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Verse
Rhy. Fig. 2A
Gtrs. 2 & 3
P.M.
1. Yeah, it's o - ver now,
2., 3. See Additional Lyrics
Rhy. Fig. 2
Gtr. 1
but I can breathe some how.
End Rhy. Fig. 2A
End Rhy. Fig. 2
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
When it's all worn out,
I'd rath - er go with - out.

To Coda ⊕

1.

B/F# F# B/F# F# D G/D D G/D D F#

We pay __ our debt __ some - time. __

Gtr. 4

f

1/2 full

11 (11) 11 (11) 9 11

Interlude
Half-Time Feel
F#5
Rhy. Fig. 3A
Gtrs. 2 & 3
D5
End Rhy. Fig. 3A
We pay our debt some - time.
Gtr. 4
full
full full
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
let ring throughout
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 5 times
F#5
D5
Yeah, we pay our debt some - time.
Gtr. 4
hold bend
full
F#5
D5
full
full
full

Outro

Half-Time Feel

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 6 times

F#5 D5

We pay our debt some - time.

F#5

D5 F#

Yeah, we pay our debt some - time.

D5 F#5

D5 F#5

Additional Lyrics

2. Well, it's over now,
Yet I can see somehow.
When it's all gone wrong,
It's hard to be strong.

3. Guess it's over now,
I seem alive somehow.
When it's out of sight,
Just wait and do your time.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

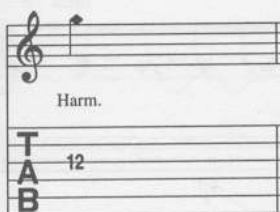
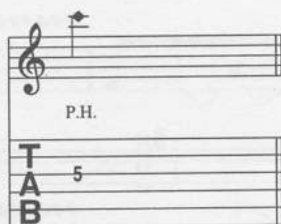
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

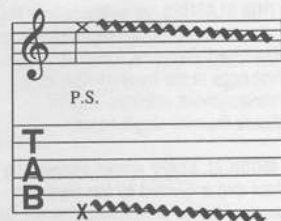
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

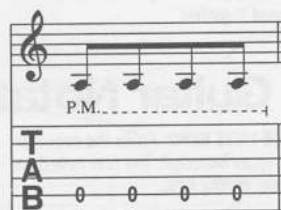
SHIFT SLIDE: Same as legato slide, except the second note is struck.

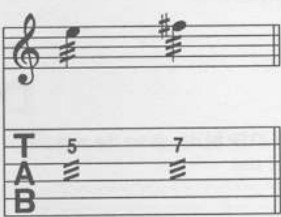
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

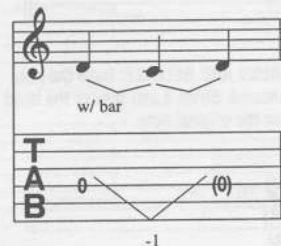
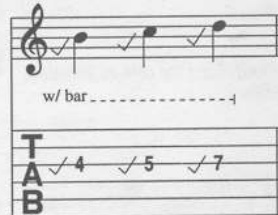
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

(accent) • Accentuate note (play it louder)

(accent) • Accentuate note with great intensity

(staccato) • Play the note short

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda,***" then skip to the section labelled "***Coda.***"

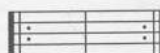
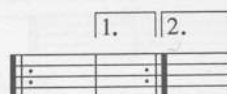
D.S. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

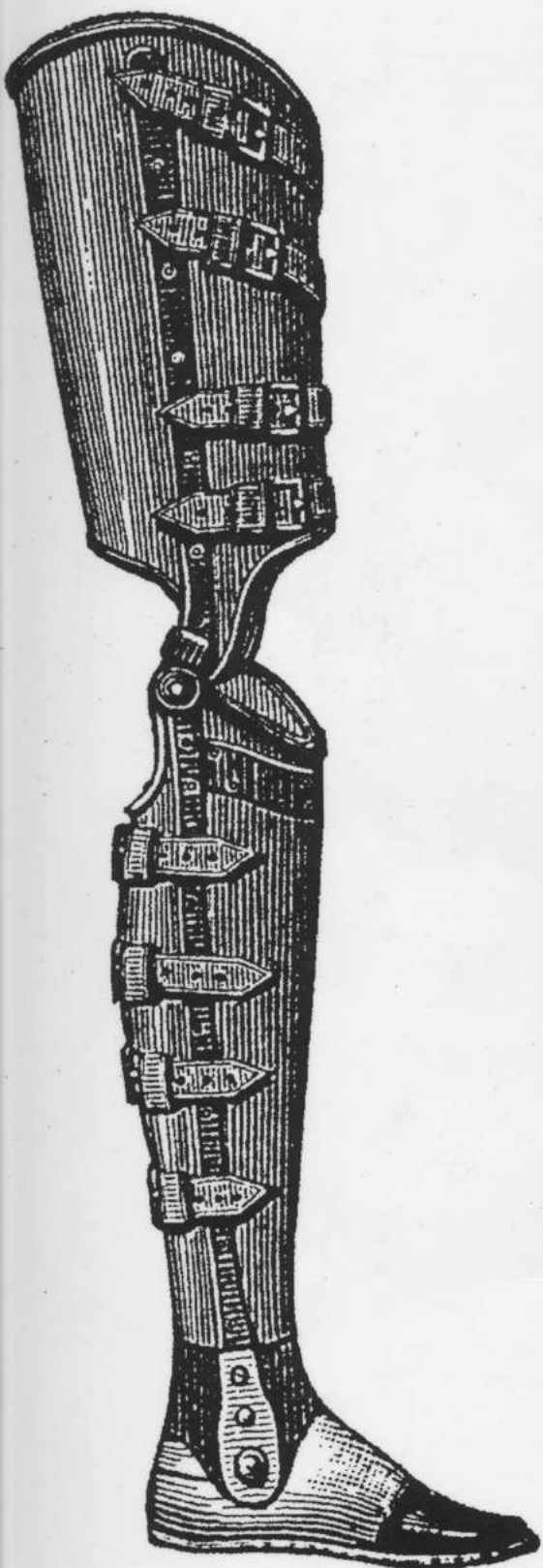
Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

GRIND

BRUSH AWAY

SLUDGE FACTORY

HEAVEN BESIDE YOU

HEAD CREEPS

AGAIN

SHAME IN YOU

GOD AM

SO CLOSE

NOTHIN' SONG

FROGS

OVER NOW

ISBN 0-7935-6373-9

HL00690139